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FOR THE PIANOFORTE

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One of the most charming pianists of this city having observed—the ladies observe everything—that Gottschalk never passes an evening without executing, a "Thy profound religious sentiment, his poetic reveries "The Last Hope," asked of him his reason for so doing. "It is," replied he, "because I have heart-memories, and that melody has become my evening prayer." These words seemed to hide a mournful mystery, and the inquirer dared not question the artist further. A happy chance has given me the key to the admirable pianist's reply to his lovely questioner. During his stay at Cuba, Gottschalk found himself at S—, where a woman of mind and heart, to whom he had been particularly recommended, conceived for him at once the most active sympathy, in one of those sweet affections almost as tender as maternal love. Struck down by an incurable malady, Madame S— mourned the absence of her only son, and could alone find forgetfulness of her sufferings while listening to her dear pianist, now become her guest and her most powerful physician. One evening, while suffering still more than usual—"In pity," said she, making use of one of the ravishing idioms of the Spanish tongue—"in pity, my dear Moreau, one little melody the last hope!" And Gottschalk commenced to improvise an air at plaintive and pleasing,—one of those spirit-breaths that mount sweetly to heaven, whence they have so recently descended. On the morrow, the traveller-artist was obliged to leave his friend, to fulfill an engagement in a neighboring city. When he returned, two days afterwards, the bells of the church of S— were sounding a slow and solemn psal. A mournful presentiment suddenly froze the heart of Gottschalk, who hurrying forward his horse arrived upon the open square of the church just at the moment when the mortal remains of Senora S— were brought from the sacred edifice. This is why the great pianist always-plays with so much emotion the piece that holy memories have caused him to name "The Last Hope," and why, in replying to his fair questioner, he called it his "Evening Prayer"—Extract from "La France Musicale."

THE LAST HOPE.

[illegible]

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

System 1: The first system begins with a treble clef and a key signature of two sharps (F# and C#). The tempo/mood is marked "dim." (diminuendo). The first staff has a "Volante." (flourish) section marked "gva." (grave) and "m.g." (mezzo-grave). The second staff has a "m.d." (mezzo-dolce) section marked "p" (piano) and "Armonioso." (harmonious). The third staff has a "rall." (rallentando) section marked "p" and "m.g." (mezzo-grave). The fourth staff has a "pp Leggiere." (pianissimo, light) section marked "m.g." (mezzo-grave).

System 2: The second system begins with a treble clef and a key signature of two sharps. The tempo/mood is marked "Ben cantando." (singingly). The first staff has a "m.g." (mezzo-grave) section marked "m.g." (mezzo-grave). The second staff has a "Vol." (flourish) section marked "Vol." (flourish). The third staff has a "Vol." (flourish) section marked "Vol." (flourish). The fourth staff has a "Vol." (flourish) section marked "Vol." (flourish).

System 3: The third system begins with a treble clef and a key signature of two sharps. The tempo/mood is marked "Con espress." (con espressione). The first staff has a "Vol." (flourish) section marked "Vol." (flourish). The second staff has a "Vol." (flourish) section marked "Vol." (flourish). The third staff has a "Vol." (flourish) section marked "Vol." (flourish). The fourth staff has a "Vol." (flourish) section marked "Vol." (flourish).

System 4: The fourth system begins with a treble clef and a key signature of two sharps. The tempo/mood is marked "Scintillante." (scintillating). The first staff has a "pp" (pianissimo) section marked "pp" (pianissimo). The second staff has a "Vol." (flourish) section marked "Vol." (flourish). The third staff has a "Vol." (flourish) section marked "Vol." (flourish). The fourth staff has a "Vol." (flourish) section marked "Vol." (flourish).

System 5: The fifth system begins with a treble clef and a key signature of two sharps. The tempo/mood is marked "Legatiss." (legatissimo). The first staff has a "pp" (pianissimo) section marked "pp" (pianissimo). The second staff has a "Vol." (flourish) section marked "Vol." (flourish). The third staff has a "Vol." (flourish) section marked "Vol." (flourish). The fourth staff has a "Vol." (flourish) section marked "Vol." (flourish).

The image displays a page of musical notation for a piece titled "The Last Hope." The notation is arranged in five systems, each consisting of a piano (piano) staff and a vocal staff. The piano staves are written in G major (one sharp) and 2/4 time. The vocal staves are written in G major and 2/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like "pp", "p", "m.g.", "Espress.", and "Ben marcato e sostenuto il canto." The piece is in G major and 2/4 time. The notation is arranged in five systems, each consisting of a piano (piano) staff and a vocal staff. The piano staves are written in G major (one sharp) and 2/4 time. The vocal staves are written in G major and 2/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like "pp", "p", "m.g.", "Espress.", and "Ben marcato e sostenuto il canto." The piece is in G major and 2/4 time.

The Last Hope. 636

First system of musical notation. The right hand features a melody with eighth-note patterns, marked *8va.* and *m.g.* (mezzo-gusto). The left hand provides a bass line with chords and single notes, marked *Red.* (Reduction) and *p* (piano). The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The right hand continues the melody with eighth-note patterns, marked *8va.* and *Espress.* (Espressivo). The left hand features a more active bass line with chords and single notes, marked *Red. marcato.* (Reduction, marcato) and *p* (piano). The system concludes with a double bar line and a repeat sign.

Third system of musical notation. The right hand continues the melody with eighth-note patterns, marked *8va.*. The left hand provides a bass line with chords and single notes, marked *Red.* (Reduction). The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The right hand continues the melody with eighth-note patterns, marked *8va.* and *Brillante.* (Brillante). The left hand features a more active bass line with chords and single notes, marked *Red. Espress.* (Reduction, Espressivo). The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation. The right hand continues the melody with eighth-note patterns, marked *8va.* and *Melinconico.* (Melinconico). The left hand provides a bass line with chords and single notes, marked *Red.* (Reduction). The system concludes with a double bar line and a repeat sign.

8va. *Brillante.* 7

8va. *Elegante.* *poco rit.* 8va.

8va. *Rapido.* 7

8va. *Brillante.* 7

8va. *Rapido.* *poco rit.* 7

8va. *Volante i rapido armonioso.* 7

pp Una corda.

The musical score is written for piano and consists of six systems. Each system has a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece is in a key with three sharps (F#, C#, G#). The first system is marked *Brillante.* and *Elegante.* with a *poco rit.* marking. The second system is marked *Rapido.* and *Brillante.*. The third system is marked *Rapido.* and *Brillante.*. The fourth system is marked *Rapido.* and *Brillante.*. The fifth system is marked *Volante i rapido armonioso.* and *pp Una corda.*. The sixth system is marked *pp Una corda.*.

8va. *Ad.* *8va.* *8va.*

Sempre. pp *1323 tr.* *Rapido.* *8va.*

8va. Scintillante. *3231 tr.* *ppp*

8va. *tr.* *tr.* *tr.* *tr.*

8va. *Armonioso.* *pp Una corda.* *ppp*

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FOR THE PIANO.**

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Convent Bellis, Op. 48.....Ludovic	35
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Happy Carpenter.....Hiller	25
Happy Dream, Op. 268.....Lange	40
Heartscase.....Lange	40
Heatherflower, Op. 258.....Spindler	25
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Home, Sweet Home.....Slack	50
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Little Fairy, Waltz.....Streabbog	25
Little Piano Pieces, No. 1.....Reinecke	25
Little Piano Pieces, No. 2.....Reinecke	25
Little Piano Pieces, No. 3.....Reinecke	25
Little Piano Pieces, No. 4.....Reinecke	25
Little Piano Pieces, No. 5.....Reinecke	35
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Mazurka and Russian Song.....Tschalkowsky	25
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Merry Wives of Windsor, Arranged by Burgmuller.....	25
Mia Bella, Waltzes.....Roeder	60
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Mill, The, Op. 17, No. 3.....Jensen	35
Minnie, Waltz.....Streabbog	25
Minuet, Arranged by Burgmuller.....Chopin	25
Moment Musical.....Schubert	25
Arranged by Burgmuller.	
Monastery Bells.....Wely	40
Morning Prayer.....Streabbog	35